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EDITORIALS

BARNARD'S "LINCOLN" CONDEMNED BY THE AMERICAN INSTITUTE OF ARCHITECTS

We have received the following letter:

NEW YORK CHAPTER
OF THE
AMERICAN INSTITUTE OF ARCHITECTS

Egerton Swartwout, President, 16 West 34th Street.	Clinton Mackenzie, Recorder, 15 Broad Street.
B. W. Morris, Vice-President, 101 Park Avenue.	F. L. Ackerman, Louis Ayres, Owen Brainard, John W. Cross, R. H. Hunt, F. Livingston Pell, Executive Committee.
Stowe Phelps, Secretary, 215 West 57th Street.	
Edward L. Tilton, Treasurer, 52 Vanderbilt Avenue.	

New York, February 18, 1918.

WHEREAS, It has come to the notice of the New York Chapter of the American Institute of Architects that a movement is on foot to present and erect in prominent places in the capitals of one or more of the nations now allies of the United States replicas of Barnard's statue of Abraham Lincoln; and

WHEREAS, There is ample and conclusive evidence that this statue does not adequately or correctly represent the personality of that great American; and

WHEREAS, Many competent authorities, including this body, feel that the artistic and sculptural value of this work is open to question;

Therefore Be and it Hereby is Resolved that the New York Chapter of the American Institute of Architects protests against this movement, and the presentation of this statue to any government or municipality, on the ground that it is an unsuitable and improper representation of Abraham Lincoln; and further

Be and it Hereby is Resolved that a copy of this resolution be forwarded to the Secretary of each of the Chapters of the Institute, to the Secretary of the American Institute of Architects, to all architectural publications, and to the press.

The above Resolutions have been adopted by the New York Chapter. It is hoped you will give them the widest publicity.

STOWE PHELPS, Secretary.

This speaks for itself.

Will it now be too much to hope that the short-sighted defenders of Mr. Barnard's "Lincoln" will cease to accuse us of jealousy, envy or spite against that able sculptor? Will they ever be able to see that in the interest of the highest public good a public man might take a stand against the work of a politician or an artist without any personal animus when he thinks it disastrous in its effects? The architects cannot be accused of harboring any sort of enmity to Mr. Barnard, they at least may be considered to look at the matter only from the standpoint of the public good.

We repeat, Mr. Barnard has done some things which the profession considers good and others which it does not understand or endorse. His "Lincoln" is one of the latter, the result of a false point of view as to how Lincoln should be represented.

The foundation of our opposition to this Lincoln statue was not its clothes or its technique or style, but its conception, composition, proportion and in short, its *false characterization*. Mr. Barnard does not show the majestic Lincoln at the bar of history being judged and admired, but a slave Lincoln at the block, being sold and pitied. And all this is the result of his having fallen a victim to that "patheticism" which has led so many historians, poets and artists astray in their portrayal of Lincoln.

Let us hope that Mr. Barnard will now deign to accept the advice we gave him in June 1917 and make a new Lincoln—virile, heroic and majestic, as our President who triumphed all along the line, even in death.

A PAINTER INVENTED THE TELEGRAPH MORSE, FIRST PRESIDENT OF THE ACADEMY OF DESIGN

(See frontispiece and page 458)

ALTHOUGH externally their lives are not alike, yet artists and inventors have a strong fundamental accord, those artists at least who are not mere men of routine, but have imagination. The constructive mind is present in both. In their virtues as in their failings a definite parallel may be observed between the inventor and that artist who is not content to copy other men of his métier slavishly, but, having gained an understanding of the work of his contemporaries or of certain masters of the past, builds further in some direction that is likely to be indicated by the general trend of thought in his day.

Samuel Finley Breese Morse is one of the best-known examples of a painter who turned from brush and palette to the application of scientific discoveries for practical needs. Not that he was the first in America to do so. Before his day Robert Fulton did the same. Fulton and Morse were only shining examples of a vein of invention that has always lain broad and thick in the masses of Americans and gained the popular term "Yankee notions" (with the implication of a slur) for the thousand contraptions and one that appeared at every country fair before and after the Revolution. Many of these "notions" have become of the greatest practical